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THE LABAN ART OF MOVEMENT GUILD

NEWS SHEET

EIGHTH NUMBER

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CONTENTS

Page

OFFICERS OF THE GUILD - - - - - - - - - - - 1

EDITORIAL - - - - - - - - - - - - - - 2

PERSONALIA - - - - - - - - - - - - - - 2

Details of Membership - - - - - - - - - - 2

Results of 1952 Council Elections - - - - - - - - 3

Guild Council: Biographical Notes
(Continued from last issue) - - - - - - - - 4

News from the Regions - - - - - - - - - - 5

ANNUAL CONFERENCE, 1952 - - - - - - - - - - 6

Secretaries' Report - - - - - - - - - - - 6

Practical Sessions - - - - - - - - - - - 7

Presidential Address - - - - - - - - - - - 7

Laban Lecture, 1952:
"The Art of Movement in the School" - - - - - - - 10

ARTICLES:

A Conference—with a difference. Betty Meredith Jones - 16

Laban-Lawrence Selection in Practice. F. C. Lawrence - - 18

Architecture and Dance (Part I). Michael Leonard - 21

The Art of Movement in Education. Lisa Ullmann - - 25

NOTICE OF COURSES - - - - - - - - - - - 31

MEMBERSHIP SUBSCRIPTION FORM - - Inside Back Cover

OFFICERS OF THE GUILD

President :
RUDOLF LABAN

Vice-President :
F. C. LAWRENCE

Chairman :
LISA ULLMANN

Vice-Chairman :
SYLVIA BODMER

COUNCIL MEMBERS

Corporate Members :

Marjorie Bergin
Elsie Palmer
Gladys Stevens
Geraldine Stephenson
Kathleen Tansley

Associate Members :

Hilda Brumof
Elma Casson
Irene Ferguson
Rolf Kosterlitz
Doreen Pallett

Hon. Secretaries :

DOROTHY HORNBY and JOAN HEATH
25 Montague Road,
Hounslow, Middlesex.

Hon. Treasurer :

A. P. BURMAN,
76 Cross Street,
Manchester, 2

Membership Committee :

S. Bodmer
F. C. Lawrence
E. Palmer
L. Ullmann

Publications Committee :

M. Allen
M. Bergin (Editor)
R. Kosterlitz
A. Platt

EDITORIAL

This, the eighth issue of the News Sheet records two landmarks in the history of the Guild.

One, aptly described by Mr. Laban as "an occasion not without a slight tinge of sadness" is the resignation of Miss Stevens from the post of Honorary Secretary which she has held since the foundation of the Guild. It is also a happy occasion, for two reasons.

A change of Secretary in any organisation, and particularly in so young a society as ours, is always a time of difficulty, and that Miss Stevens now feels that this change is possible is evidence of her confidence in the growth and stability of the Guild. Moreover, we are extremely fortunate in having as our new joint secretaries, Miss Hornby and Miss Heath, who have been Guild members from the beginning.

The other landmark is the 1952 Annual Conference which, this year for the first time took the form of a residential week-end. Accounts of this most successful venture are given in the following pages. The venue was Brighton which, though delightful, is by no means central, and many members, owing to lack of time and money were unable to come. It was, however, the only place the Council found which had adequate accommodation at a moderate figure, and was reasonably accessible. Members who can suggest any other suitable centre are asked to send particulars to the secretaries.

Readers are reminded that that their 1952 subscription is now due, and that time, trouble and money will be saved if each member sends his subscription to the Treasurer without further reminder. A form will be found at the end of this issue.

PERSONALIA

Details of Membership

We welcome to the Guild the following new Associate Members:

Dr. Culver Barker	London
Vicomtesse Eliette de Beaurepaire	Paris
Miss Helen Beswick	Liverpool
Miss Laura Bradshaw	Wakefield
Miss C. A. Burrows	Hampshire
Miss Katherine Calverley	Yorkshire
Miss M. Campbell	Yorkshire
Mr. Charles Chapman	Yorkshire
Miss Jean Cook	Cheltenham
Miss Gladys Cooper	Middlesex
Miss Winifred Crayken	Lancashire
Mrs. E. Curtis	Sussex
Miss Yvonne Greenwood	Halifax
Miss Anne Griffiths	Cardiganshire

Mrs. Rosina Jelley	London
Miss Carol Knight	N. Wales
Miss Irene Leach	Sheffield
Miss Anne Leighton-Pearce	London
Miss D. Mackean	Liverpool
Miss Joan Marshall	E. Yorkshire
Miss Gladys Meggs	Birmingham
Miss Christine Mercer	Stratford
Mr. Roy Perkins	London
Miss Madeleine Robinson	Bristol
Miss Gladys Rowley	Staffordshire
Miss Margaret Shaw	Liverpool
Miss Barbara Simpson	Birmingham
Miss Pauline Sitwell	London
Miss Elizabeth Smith	Birmingham
Mrs. G. Snell	London
Miss M. Stones	Worcester
Miss R. Summers	Loughborough
Miss Enid Webber	Birmingham
Miss S. Weiss	Sussex
Miss Joan Whalley	Liverpool
Miss Elsie Whitwam	Leeds
Miss Evelyn Wikins	Hoylake

Congratulations to:

Sheila Carstairs	Birmingham
Freda Morley	Northampton

who have become Graduate Members; and to:

Hilda Brumof	London
Hettie Loman	London

who are now Sectional Art Members.

The Guild is also happy to welcome its first two affiliated Groups:
The Manchester Dance Circle.
British Dance Theatre.

GUILD COUNCIL

Council Elections, 1952—

The results of these were announced at the Annual General Meeting, and are as follows:—

Corporate Members—

Marjorie Bergin
Elsie Palmer
Gladys Stevens

Associate Members—

Elma Casson

Apologies are due to Kay Garvey, whose name was inadvertently read out as having been elected to the Council.

GUILD COUNCIL

BIOGRAPHICAL NOTES (Continued from last issue)—

CORPORATE MEMBERS—

JOAN HEATH and DOROTHY HORNBY, the new joint Honorary Secretaries of the Guild were first introduced to the Art of Movement at a summer holiday course at Loughborough in 1942, since when they have attended many other holiday and refresher courses including two training courses on the the teaching of Modern Dance.

They both specialise in Dance in Secondary Modern schools in Middlesex. They have been members of the Guild since its inception, and also belong to the London Regional Branch.

ASSOCIATE MEMBERS—

HILDA BRUMOF was engaged in stage work as dancer and choreographer in Dresden and in Berlin, combining this with educational work with children, with adult movement-choirs, and with study in the Laban method.

Since coming to England, she has concentrated entirely on the educational side of the work and has attended various holiday and refresher courses. After teaching in schools for five years with children of all ages she is now working as a lecturer in Dance at Avery Hill Training College, London.

Miss Brumof is secretary of the London Regional branch of the Guild.

ELMA CASSON was trained at Dartford P.T.C., and subsequently taught for some years at a girls' grammar school, and later in a teachers' training college. She then became Physical Education Adviser in the West Riding, and is now Vice-Principal of the Lady Mabel College of Physical Education, Wentworth Woodhouse. She has been a member of the Guild since its formation.

IRENE FERGUSON was present at a course taken by Joan Goodrich at Loughborough in 1937, in what was then known as "Central European" dancing, and from then onwards attended numerous holiday and week-end courses.

As an assistant teacher in a girls' school in Middlesborough, she took dance throughout the school, and also held recreational classes for adults.

Since her marriage in 1946 she has been taking classes for South Shields Education Authority, and has also started a small dance group with girls of from 13—16 years of age.

ROLF KOSTERLITZ qualified as a physician at the University of Berlin. Being interested particularly in philosophical anthropology, his attention was drawn to the importance of movement as being the most direct manifestation of man's nature. He therefore attended

movement classes at one of the Laban schools in Berlin.

In 1938 he qualified as a trained therapist in psychological medicine, and later, coming to England, was made a Fellow of the British Psychological Society and became psychiatrist at a Child Guidance Clinic in Cheltenham. Subsequently he was appointed to the staff of University College Hospital, London, and became extramural lecturer in psychology at Oxford.

Dr. Kosterlitz has attended various holiday and refresher courses in Movement, and has been a member of the Guild since the beginning.

DOREEN PALLETT first saw Modern Dance taught by Lorn Primrose at a girls' grammar school in 1941; she thereupon became interested in it, and in Movement generally. During the last three years she has been experimenting with Basic Movement in Gymnastic work at the City of Leeds Training College, and is now taking the Ministry of Education One Year Special Course at the Art of Movement Studio, Manchester.

NEWS FROM THE REGIONS

This is being held over until the next issue as most groups prefer to send in an annual report of their year's activities. May we remind Group Secretaries that these reports should be sent to Miss K. Tansley, 191, Heeley Road, Selly Oak, Birmingham 29, as soon as the last meeting of the 1951-2 session has been held, and in any case not later than the end of July, 1952.

For the convenience of members we print below names and addresses of regional group representatives or secretaries:

Bristol: Miss Ena Glide, 26 Glena Avenue, Knowle, Bristol 4.

London: Miss Hilda Brumof, 37 Adamson Road, London, N.W.3.

Manchester: Miss H. Kamberian, 6 Ladybarn Crescent, Manchester 14.

Merseyside: Miss Margaret Shaw, 42E Croxeth Road, Liverpool 8.

Midlands: Miss Kay Tansley, 191 Heeley Road, Selly Oak, Birmingham 29.

Yorkshire: Miss Patricia Allbone, 8 Ivy Road, Moorhead, Shipley, Yorkshire.

Hettie Loman sends a lively report of the activities of the British Dance Theatre Group. They have travelled extensively in the British Isles, presenting their programme to many types of audience. They are at present working in London.

THE BRIGHTON CONFERENCE, FEBRUARY 22nd-24th, 1952

Secretaries' Report

Our Annual Conference, residential for the first time, was held this year at Guildry House, Brighton. It was clear from the outset that this was going to prove a happy and successful experiment. The friendly spirit so apparent throughout the entire week-end, quickly developed on Friday night with each fresh arrival, and the tiredness caused by even the longest journey was largely dissipated in the pleasure of greeting old friends and meeting new ones.

Our programme was informal, and allowed ample opportunity for interchange of ideas and enjoyment of the Brighton scene. On Saturday, after a late breakfast appreciated by all, we were privileged to hear the Laban Lecture, the first of a projected series of four. Details of this will be found elsewhere in the News Sheet: suffice it to say here that Mr. Laban held us enthralled for almost an hour, following which his lecture proper was read by Miss Ullmann. This afforded us much food for thought, and the discussion which followed was lively and beneficial, particularly for those most interested in the educational aspect of the Art of Movement.

There was no organised activity after lunch until the Annual General Meeting at 4 p.m., which was, as usual, long and interesting and was notable this year for the very welcome presence of both our President and Chairman. After the Presidential address (reported elsewhere), Mr. Laban presented Miss Stevens, the retiring secretary, with a silver replica of an icosahedron and his book entitled "The Mastery of Movement on the Stage", and announced that from henceforth she would be an Honorary Member of the Guild, this honour being conferred upon her as a mark of appreciation of her enthusiasm, hard work and ready co-operation as the Guild's first Secretary. Miss Ullman endorsed what Mr. Laban had said, adding that during the many years she had worked with her, Miss Stevens had always given of her time most willingly, and had put in a tremendous amount of hard work for the Guild. In reply, Miss Stevens pledged the use of her energy in the future for the furtherance of the Guild's aims and ideals, and reminded us of the help she had been given by Miss Palmer, the retiring assistant secretary.

With the business side of our week-end behind us, we were then able to devote all our attention to two most enjoyable Dance Sessions led by Miss Ullman and Mrs. Bodmer. Reports of these are also to be found elsewhere in this News Sheet.

At the close of the week-end all were agreed upon the success of our first residential conference, and it was unanimously decided that the experiment must be repeated. That it was such a happy event was due in no small measure to the friendly and co-operative spirit displayed by everyone and, of course, we all felt exceptionally fortunate to have with us Mr. Laban, Miss Ullmann and Mrs. Bodmer, as well

as Miss Heynssen to provide us with her incomparable musical inspiration.

We were a party of thirty-three this year, and were visited at odd times by at least four other Guild members. Let us hope that next year more people will be able to share the joys of a week-end together and so increase the size of what Mr. Laban was pleased to call our Guild "family party".

DOROTHY M. HORNBY,
JOAN HEATH, Hon. Secs.

PRACTICAL SESSIONS

On Saturday evening and Sunday morning we danced. On each occasion the session was in two parts. First Miss Ullmann developed the theme of harmony within the body, and in its relation to space; two fascinating seven-ring studies were built up.

In the second part, led by Mrs. Bodmer, harmony in relationship with other people was brought out. Two group dances evolved. In the first, contrasting moods and movement-themes were stressed, to a musical accompaniment skilfully improvised by Miss Heynssen; the second dance, to the music of a Mozart German Dance, was more formal in character, clear floor patterns developing from movement-themes of extension into space.

The exhilaration, satisfaction and sheer enjoyment felt by all were a tribute to the vitality and artistry of Miss Ullmann and Mrs. Bodmer. Opportunities of dancing together in this way are all too rare, but are, indeed, unforgettable experiences.

PRESIDENTIAL ADDRESS

(Given by Rudolph Laban at the 1952 Annual General Meeting of the Laban Art of Movement Guild)

"Dear Friends,

" People who join our Guild have all something in common. I think I am not entirely wrong in calling this common purpose, and the feeling and conviction behind it, a new attitude towards the art of living in general, and perhaps also in particular a new attitude towards the role in life of that primary art which the art of movement is.

" The new inner attitude shows itself according to personal temperaments and to special fields of interest externally, in a most glittering variety. The sectional designation of our corporate members is a symptom of this variety. Corporate Guild members are sub-divided into A, E, or I members: which means that some people, the A or Art members, are professionally active in an artistic capacity while others the E or Education members—are active educationally, not only in schools but also in other fields of human activity; the I, or Industrial

members are people directing or working in some other professions and especially in industry. But, please note well, they are subdivided only, and not separated. On the contrary, they are united; and this is one of the things of which we can be proud, they are united in the Guild.

" The new attitude towards all the problems of Art, Education and Work—the understanding of the importance of movement in life—is common to them all. They, the Corporate members, and all our Associate members are convinced (a) that further research must be done into the principles governing this new attitude, and (b) that the methods and procedures by which this new attitude will become most fruitfully incorporated in all walks of life should be most thoroughly studied.

" At present every Guild member works as best he can, as a forerunner of the final crystallisation of an up-to-now perhaps vaguely perceived idea. Let me stress here once more that the common idea is based on a conviction resulting in the acknowledgment of the paramount role of movement in all manifestations of natural and civilised life. The practical realisations within the present atmosphere of civilised life which have been achieved in the camp of the forerunners are already now quite formidable.

" Being professionally active in various walks of life, they gain support from the common conviction and from the fact of belonging to a professional association ready to establish and able to safeguard their position in contemporary society. All our members are interested in education and I will talk about the achievements in this field first. Without repeating here details of this subject which you have heard in the annual lecture, I should like to stress that the teaching of the art of movement has penetrated into a relatively large number of schools and that the education authorities recognise more and more the usefulness and necessity of this new subject, especially in the form of modern educational dance. Much progress has been made by Guild members in the effective preparation of teachers of this subject. Courses under the auspices of education authorities have been running now for many years, and private introductory courses, or refresher courses, are always well attended and successful. The concurrent schooling of recreational leaders and of rehabilitative practitioners is in the making, and there are signs that the interest in these fields is steadily growing.

" Coming now to the work instruction in Industry, through the means of the new movement techniques, I must call your attention to the fact that it is divided into special subjects, such as assessment, selection, and training. For more than ten years—and therefore in fact already before the foundation of the Guild—the different uses of movement knowledge in industry have been investigated and some of them are now well established. One interesting fact is that similar problems are troubling the manufacturers and industrialists

here and abroad. Connections with the world of work in other countries have been established and a foundation has been laid for an international basis for a broader appreciation of our particular ideas, which we consider to be fundamental.

" In the world of art, members of our Guild have been busy establishing the appreciation of the new attitude in two slightly diverging directions. One is the composition of works of the art of movement and their performance on the stage, while the other is the active participation of laymen in rehearsals and productions not designed for public performance, but for the broadening and development of their own attitude towards life. I might well suggest here, that the professional capacity of the leaders and producers of dance-circles, movement choirs and similar institutions is not yet sufficiently recognised and stressed.

" In both fields successful work has been done as private work as well as through the laudable exertions of some of the regional groups of the Guild. The activities mentioned here do not by any means exhaust the attempts and endeavours of members to give practical expression of their adherence to the Guild and to its principles. An important part—although in the first place it may seem to be purely technical—is the building up of a fundamental means of communication, as which the notation of movement should be considered. As you know, in the notation of movement body-carriage together with the rhythms executed by the moving body are established. According to the necessities of the different practical applications the stress is laid either on bodily conduct, as for instance in dancing, or on the inner source of rhythm and effort, as for instance in industry, leading again to a subdivision in the ranks of the professional movement notators. The script is, however, a whole, in which certain parts can play a more or less stressed role. Again, as with industry, the issues here are international, and we have to thank the activities of Guild members abroad in conjunction with the lively activity of members in this country for a good deal of excellent progress.

" I beg you to note well that most of the things which I have enumerated up to now are private deeeds of professionally active Guild members, whom I have earlier characterised as the forerunners of our cause. However, all the information gathered about these activities, and the picture of a joint enterprise in the furthering of the new attitude, is to be credited to the existence of the Guild and to the devoted services of its officers.

"A Guild of movement is not a static affair and I think there will soon come a moment when we have to reconsider the details of our organisation in the light of the rich experience made in the past years. Without going into the details of any of the actual and possible suggestions coming from your midst, I should like to mention that the great burden of the Council dealing with the various aspects of progressive development should be lightened. How this can be done is, for you to decide, but as it seems to me from many opinions heard, it

will mainly be a matter of separating more clearly the tasks of the professional association which on the one hand our Guild is, from that part on the other hand which is concentrated on general cultural interest and the enthusiastic spreading—I would almost say, of the gospel, though I prefer to call it the new attitude towards life—in the world at large. I suppose one of the next Council meetings will have to deal with this matter, and I invite you to send suggestions and opinions concerning the sub-division of these two essential tasks of the Guild, to our Secretary.

"Whatever I have omitted to mention in this condensed survey of activities of the Guild and its members, it is not less valuable or mentionable, but we must set a limit to this general address and you will have the opporunity to amend and to discuss my sayings. As the President of the Guild, I must say that we can congratulate ourselves on the keenness and diligence of all our members and on the arduous and self-denying work of our officers.

"There is one of our founder-members—indeed, one of the initiators of the idea of the foundation of the Guild—who, as honorary secretary has done a large amount of conscientious and devoted work without which the Guild would never have been able to reach its present standard. The occasion to mention this case of exemplary dutifulness and the convinced and convincing adherence to our ideals, is an occasion not without a slight tinge of sadness, because this excellent person has decided to have a rest from the all too strenuous burden of her office. Much as we regret this decision, we cannot be so selfish as to oppose it. All we can do is to thank her from all our hearts for all she has done for the cause, and ultimately for every single member. and to express the hope that she will go on to fight valiantly in our ranks for our cause.

"In adding to the thanks of the whole Guild my personal expression of gratitude and admiration, I have now the pleasure to greet Miss Stevens as a newly nominated honorary member of the Guild."

[*Mr. Laban here presented Miss Stevens with a miniature silver icosahedron, and an autographed copy of his book "The Mastery of Movement on the Stage".*]

LABAN LECTURE, 1952: given at the Guild's Annual Conference.

THE ART OF MOVEMENT IN THE SCHOOL

Like any other subject taught in school, the practising of the principles of the art of movement has its justification in its educational value as a preparation for life.

Nobody has any doubt about the advantages gained by learning to understand and to master the expression of thought. Well spoken and written language is the precondition of forming a child's mind. Throughout the different age-groups, the child, and later the adolescent, has to become acquainted with an increasing variety and refine-

ment of other intellectual subjects. It has been realised in very early stages of human civilization that all these subjects are based on and become possible only through the mastery of verbal understanding and expression.

It is not so long ago, that the care for physical fitness was left outside the scope of the school. With the introduction of physical training and education in schools, a concession was made to the new forms of industrial civilisation. With the concentration of the bulk of population in towns and great cities, the opportunity to move and to play freely in the countryside, and with this the natural means of gaining and keeping physical fitness, was denied to children. Physical education, including care for health has become necessary through the new trend of industrial civilization.

Certain forms of physical training which are today summarised under the heading "apparatus work" go far back in history. The idea of putting up in halls artificial climbing trees, horses and hurdles, arose in the narrowly enclosed cities of the Italian Renaissance, and spread in time over all the civilised countries of Europe.

Sports and games in the open air are a very old inheritance of leisure-time occupations. Their origin is lost in the mist of early initiation rites, in which youths growing to manhood had to prove their maturity in demonstrations and competitions of bodily skill.

In adapting the age-old means of mental and physical training to the new situation in our industrial civilisation, one factor—which I might perhaps here call "action training"—seemed to be neglected. The introduction of activities connected with the non-industrial—or, put another way, the non-mechanised—manual arts and crafts seemed to fill the gap.

It would be wrong to call the new school subject which arose in this way "art education." One of the fundamental aims of this part of education is of course the stimulation and canalisation of the active imagination and inventive impulse of the child and adolescent. Although this impulse can be most properly furthered by the awakening of artistic interests, one cannot call the teaching in which this awakening is done simply the teaching of art, without further qualification. This is especially important if one considers the sense in which the word "art" is interpreted today.

In the same way as the art of speaking is fundamental to the mastery of all the intellectual subjects taught in school, so is the art of movement fundamental to that great complex of subjects in which the child and the adolescent are prepared for action in adult life.

Action is of course never entirely separated from thinking and feeling, but it has, if one may say so, a language of its own. The logic of action differs in many respects from verbal logic: it has its own rules. These rules can be explained in words, but they cannot be learnt from verbal descriptions only. Sound action is the result of a special experience, which can be nearest determined as a movement experience.

The art of movement is that form of the mastery of movement in which the rules inherent in civilised action are adequately absorbed and stored in the action memory, very much as intellectual facts are stored in verbal memory.

We know a good deal about objects and their relationship to one another, but few people today know enough about human actions and their inner relationship. And this knowledge of action relationships taught in the form of a repeated experience through exercise is the basic content and aim of the poactice ofo the art ofo movement.

It is a historical fact that such exercises were highly cherished and cultivated in the education of former periods of English national life. Hundreds of quotations could be cited in which the importance and value of the education of action were highly extolled. One such, in which the aim and nature of this part of education have been described in a way which still fits our time, can be found in Thomas Wright's "The Passions of the Mind". He refers to the central theme of the art of movement as follows:

"For action is either a certaine visible eloquence, or an eloquence of the bodie, or a comely grace in delivering conceits, or an externall image of an internall mind, or a shadow of affection . . . Action then universally is a naturall or artificiall moderation, qualification, modification or composition of the voice, countenance and gesture of the bodie proceeding from some passion and apt to stir up the like."*

*Thomas Wright: The Passions of the Mind (1604), p.176.

It is not surprising that this kind of action, which appeals so greatly to the child, is found in all forms of early play of the growing human being. It contains the essence of those dramatic elements of life from which human civilisation originates.

It is true that Thomas Wright's recommendation of action study and action training refers mainly to a special branch of the cultivation of movement, which is that of expressive gesture accompanying speech and oratory. But this specialisation throws just the right light on parts of movement study which are not included in ordinary physical training. The fact is that physical as well as mental training use parts of action training belonging to the realm of the art of movement.

Physical education, which today develops more and more as a part of a school activity, has for a long time used free standing exercises as a preparation for apparatus work and the playing of games. These exercises are today frequently replaced by "basic movement exercises" taken from the fundamental training technique of the art of movement. Another branch which links physical education with the art of movement is the teaching of dance, cultivated mostly in the form of traditional folk and national dances. The creative type of modern educational dance originating from the practice of the art of movement is represented in, or adopted by, physical education in a very fragmentary way only.

We see here two parts of the art of movement training, so to say, on the outskirts of physical education, which together with crafts and arts aim mainly at the acquisition of definite skills.

Whereas physical education is thus bordered and influenced by factors coming from the domain or the art of movement, we see in mental education two side branches having a similar relationship to action training. These are, on the one hand the voice training and on the other hand poetry and drama. Drama teaching, though being intimately related with action training, is, as a subject of the school curriculum not directly used as a means of developing the sense for action, but rather as an accessory of the skilled mastery of language and in consequence as a means of preparing the adolescent for the mastery of other intellectual subjects. The fact that the movement poetry in dance as well as verbal poetry are often misused to sweeten the strain of physical and mental training, does not exhaust the educational possibilities of these subjects. Neither of the border subjects of physical and mental training in the forms cultivated in the schools of our day is able to fulfil the essential task of real action training.

It is here that the teaching of the art of movement as an independent subject has to come in. Independence does not of course mean separation or segregation from other subjects. The art of movement teacher will gladly put his knowledge of basic movement and dance in the service of physical education. He will also help with his experience of expressive gesture in spoken drama. But what he always feels and stresses is, that his possible contribution to education is not at all exhausted in this help given to other subjects. The main educational effect of the practice of the art of movement as a guide to the development of the child's and the adolescent's action life, is hardly even touched upon in these side-lines of other subjects.

Action, not only as physical exertion but in its real sense, stands in the centre of life. A certain degree of physical fitness has, of course, to be safeguarded, so that the free and harmonious action life of man should not be hampered by physical deficiency. The same is the case with a certain degree of mental and intellectual perfection. Notable deficiency in this respect might endanger sound action. The central necessity, however, is that man's actions, which influence his own and other people's happiness, must be sound and harmonious. The logical consequence of this necessity is, that action study and action training by means of the art of movement has a central purpose to fulfil and cannot be relegated, without serious damage to the development of the child, to the outskirts of education.

The procedures for art of movement tuition are today best characterised in their connection with the border-line activities of physical and mental training, because at present they are understood best in this connection.

The above-mentioned "basic movement exercises" show in the art of movement a much greater complexity than those parts of them which

are used for purposes of physical education and drama tuition. The discovery of the possibility of making economical and harmonius use of one's efforts, shows besides the physical facts of bodily action, a good deal of psychological implication. One which can be easily understood is the greater freedom left in a suggestion to do an action, than in the sharply defined command, for instance, to bend or stretch extremities, or do other mechanical displacements of parts of the body. The use of action words for the designation of movements is traditional in dance. The simple actions, "to glide" (glisser), "to hit" (batter), "to whip" (fouetter), and other similar denominations of functional action constitute the basis of dance terminology.

What happens psychologically is that the moving person after receiving the suggestion to perform such functional action, puts himself into the indicated state of mind, so that the movement comes out with a certain degree of spontaneity and freedom, which is never present in the reaction to a drill command. If one tells a child to press, to glide, to flick or to hit, a much larger margin is given to imagination and spontaneity, than in the command to stretch or to bend some definite articulation of his body. With the suggestion of a primitive action, the suggestion of an inner mood goes hand in hand. Nobody can exert a good pressure without using at the same time an amount of inner concentration and attention in which not only certain parts of the motoric apparatus of the body, but the whole being, including the mind, participate.

The basic habit of participating as a whole person and not only with parts of its machinery in movement, is something extremely valuable which should have precedence over drill. The exercises used in teaching the art of movement are in this sense "basic", that they involve the basic action power of the whole person and allow the moving individual to add out of his own treasure of imagination and spontaneity, that living intensity which characterises healthy and free action. The imitative performance of prescribed body-evolutions leads to impersonal function and in many cases to automatic and expressionless skill. The discipline of drill and the achievement of skill, though necessary in movement education, constitute an ancillary part only of action training. What is awakened in the child by the suggestion to do an action is much more personal and richer in content than that which is awakened in ordering the child to do isolated physical exertions.

Actions are furthermore the carriers of moods, and they are at the same time the carriers of the dramatic element in life. The aggressive or placating character of an action movement need not necessarily address itself to another person. The reaction to an action effort can take place within the moving person himself. Besides the alternation of exertion and relaxation in strain and fatigue, other important inner experiences are gained in action exercise. The impulses of imagination are awakened, from whence the incentive of altering and varying an activity arises. A new action becomes compensatory to a

former one, without falling into the dull apathy of a sheer relaxation after the termination of the movement. The inner process of continuous alertness and of the mobility of the imagination is somehow dramatic, as it leads to a chain of varying actions and reactions resulting in a total picture of the experiences gained from the whole flow of a well-developed movement idea.

This is what happens in dancing, if it is not practised only as a kind of lifeless gymnastic or acrobatic, or as the imitative performance of traditional steps only. Steps and gestures are the raw material of the utterance of movement ideas, which find their expression not so much in movement as in actions and chains of action. One is used to considering dances as arising from either musical or dramatic incentives, interpreting either musical or dramatic contents. It would, however, be more exact to say that dances express something which sometimes can, and sometimes cannot, be told in words or sound only. The dramatic elements of action life are always the real incentive, no matter whether dances are accompanied by music or whether they depict situations which could also be described in words. The dance-dramatic exercises which form a part of art of movement education and action training, are rehearsed without aiming at public performances, but in order to give the pupil experience of the dramatic elements of life and of the ordered harmony underlying human action in general.

Basic movement exercise, dance and dance-dramatic exercises, do not however exhaust the aims and procedures of the art of movement teaching. One important part is the awakening of self-observation and the resulting self-control. Another part is the observation of others, connected with the adaptation and response to other people's actions. The harmonising of human relationship, partly in conscious and partly in unconscious adaptation, the safeguarding and the refinement of personality values, constitute important scopes of action training. How this is to be achieved is in reality a matter best to be learnt in personal movement and action experience. The verbal introduction into a few fundamental principles of the procedures and effects of such training can do no more than stimulate interest and perhaps awaken our sense of responsibility for our children's actions. The fact that one can speak about action life shows, moreover, that it is not at all impossible to penetrate this matter with our logical mind. The study and description of human movement, and especially of its expressiveness has made great strides in our time. The practical application of the principles of the art of movement is no longer restricted to the stage or to rhetoric. On the contrary—and this is typical of our new attitude towards art—the knowledge about the new training forms of movement is today a recognised means to improve the conditions of both mental and manual work in industry. The striking similarity in the use of action words in dance and work instruction, such as press, glide, hit, punch and so on, is most significant. Observation of action is indispensable in factory life, where it is most important

to select the right people for the right task. The observation of movement habits reveals not only typical characteristics of people, but also the faculties and capacities of individuals for definite jobs and activities. As a collective, the great numbers of people working together need, however, not only the right working relationship, but also human relationship in broader sense. Action training is therefore not restricted to individual treatment or schooling. Groups can be harmonised as well through the application of the knowledge gained in contemporary movement study, and certain practices of harmonisation can be and are introduced in work instruction.

As our children will inevitably be obliged to participate in the advantages and the sufferings within our industrial civilisation, it is necessary for them to benefit in good time from that modern form of action training, the germ and beginning of which in schools is the new subject of the art of movement. In this connection, it should perhaps be mentioned that, while the elementary steps of art of movement education for lower age groups, will appeal to boys and girls alike, it is advisable to divide older boys and girls for the advanced steps of this kind of tuition. After eleven, boys will better benefit from one part of action training proper, while girls will more enjoy others akin to dancing. Certain parts of advanced study, such as dance-drama, will be of common interest for boys and girls of all age-groups.

The whole subect, in its central position between physical education and language education, and with its relationship to music, art and other subjects offers more than one chance to help in the development of the personality of all children, to the greatest possible extent of their natural gifts.

I think, to express a hope common to us all, that the chance to use this new element in education will soon be widely enough recognised so that its beneficial effect might be enjoyed by everyone of future generations.

A CONFERENCE — WITH A DIFFERENCE

Recently an unusual opportunity arose. I was asked to lead a movement group at the International Summer Conference of the New Education Fellowship.

Previously the conferences had consisted mainly of lectures and discussions, but this year a different approach was tried, with very interesting findings and results. The aim was to give members the chance of creative experience in small groups, and to enjoy working with others in some self-chosen field.

Roughly a hundred and twenty members, including many leading educationalists, twelve group leaders and staff from all parts of the world met, worked and discussed together for ten days at a Training College in the south of England.

There were eight groups planned, two painting groups, original writing, pottery, mathematics, music, interpretative discussion and

movement, but unfortunately the music group did not materialise. Members were encouraged to take part in some activity of which they had had no previous experience, but no conditions were laid down for entry into any group.

On the evening of our arrival everyone met together and although English and French were the Conference languages, many others were heard in the excited and friendly conversations of greeting and welcome. Group leaders were asked to speak for ten minutes on their subjects, to reassure those who had already joined groups and to persuade those who were still uncertain where to go. Many people found selection difficult, as each activity appeared to present interesting possibilities and was being approached from an unusual angle.

The timetable was fluid, and allowed people ample opportunity for recreation, thought and discussion. It began at 9.30, with a daily session of listening to music, when one member selected and played for us. This calm and unhurried start to the day was much appreciated, and after this groups dispersed to work for the rest of the morning. Most afternoons and evenings after dinner were free for recreation or for work in voluntary groups, when it was possible for members to sample other activities. This happened mainly with painting and movement groups, and one evening the class followed up the movement session by one of painting. The recreational movement classes were well attended, and by the end of the Conference everyone felt that it should have been included with music as a short daily session for all.

The movement group itself consisted of five American, five English, four German, three Italian and one each of Dutch, French and Australian members, and soon became a well-balanced, happy group. It was an interesting experiment, with the need for careful and clear interpretation, and for satisfying the group as a whole. Members whose main effort in work lay in concentrated thinking worked side by side with research students in other fields, and with people whose work was some form of movement training of a different kind.

Until the weather broke almost all classes were held out of doors with percussion accompaniment, but later a small group of recorder players and singers, led by one of our group, herself a musician, volunteered to accompany some of our classes. This was delightful, and, from playing German, English and Welsh folk songs, this music group composed a special melody for a group dance, which pleased everyone because it had grown from a very simple beginning in both cases.

The mood and need of the group from day to day entirely determined how the work went, and in this way understanding grew; judging from the remarks and findings of members, each had been aware of this, and all had related it to their own particular work and experience. They were never short of ideas; the difficulty was to select, but in spite of many strong personalities a happy compromise was always possible.

All agreed that they appreciated and felt more when the implications behind their efforts were revealed, either individually or collectively; they began to regard movement in an entirely different way, and the

inhibition and frustration of their movement began to disappear. They felt that their imagination had been stimulated through movement and that they would now find it easier than before to work creatively through some other medium.

Harmony had been achieved in three ways: (a) in the relation between physical and psychological development, (b) in social relationships, and (c) in the work of the group. I think this was genuinely felt. It grew from within, and I learned a great deal from working in this community because of this harmony of integration in being, doing and thinking with so many different people, both in the group and in the whole Conference. Everyone will have felt this at some time, particularly in group activities; but here everything was related. During the early days of the Conference unity developed within each group, then it permeated the whole. Each activity was an integral part of the whole, related to the cause of our being there. Our need was something much greater and deeper than our own immediate difficulties; one could feel the change of attitudes and the development towards unity.

At the close of the Conference work was shown informally, whatever had come out; but as this was not mentioned until the last days, no one worked to that end, a point which many courses might observe to advantage, as so often members become utterly frustrated because they are unable to achieve what they set out to do.

So ended a rewarding and happy Conference, leaving us with much to think on and other problems to face. But in spite of regret for the rarity of such an experience, all left with the firm conviction that this had been a step in the right direction to establish understanding and strengthen human relations.

BETTY MEREDITH-JONES.

LABAN LAWRENCE SELECTION IN PRACTICE

After ten years of experimenting, there is now emerging a firmly established method of application of Laban Lawrence Selection. Those who came to the Easter Conference last year saw a demonstration of how it works for both manual and non-manual workers in industry, but that gave only a glimpse of the possibilities of this rather exciting product of the many, many years of research to which Rudolph Laban and his associates have devoted themselves.

In practice rapid development is taking place in the industrial field in which we happen to be engaged, especially so in the last six months when Warren Lamb has given most of his time to it. Hundreds of people have been assessed and so far, no failure has been recorded. No claim of infallibility can be made for such a process that is dependent upon man's observation of his fellow men, but it is a most remarkable thing that in every case up to the present time it has been successful. As this is becoming known, so the demand is increasing, and even now a few more "assessors" are needed, not only for the work itself, but

also for promoting further experiments in directions that so far we have not had the opportunity to explore.

Industry in this country is for the most part comprised of small units of great variety and each variety calls for some difference in the mode of application. There is, for example, the broad classification of manufacture into jobbing, in which each worker tackles a succession of unlike jobs, each one demanding of him differing compositions of effort; into batch production in which the work is chiefly repetitive for long or short periods; into process manufacture which may be repetitive in some cases and not in others, and lastly into mass production which, properly organised, is entirely repetitive.

In each of these cases, the type of effort and the co-ordination of limbs needed to accomplish the tasks set again differ a great deal.

Gradually there is being built up a " library " of assessments that in time will cover all or most of these varieties and as each new case is met, there is great satisfaction to be had from the experience that the fundamental conception of Laban Lawrence Selection is so comprehensive as to be always applicable.

A factory manager resigns and we are asked to select his successor. First of all we have to find out what sort of a man the firm requires, what degree of responsibility and of command he has to assume, what sort of people he will have to work with how much of an administrator, how much of a supervisor, how much of an advisor he will have to be and so on, until we know just what he should be like. From that information we make up the Job Effort Graph.

Then the interviewing of candidates takes place with a skilled interviewer accompanied by an LL assessor. The former discovers each candidate's experience, education, knowledge and all the details that are matters of fact, and at the same time the assessor makes his observations of all the candidate does, all his functional and all his shadow moves. In half an hour and even less, the assessor has made perhaps 150 observations and noted them all in LL notation.

Afterwards the assessor goes away quietly into his den and works out the assessment for each candidate to show his capabilities, faculties, skills and his general attitude to the job, making a Personal Effort Graph so that a direct comparison can be made with the Job Effort Graph. This gives a list of candidates in order of preference and provided the interviewer can report satisfactorily upon the facts of the case there is usually a clear decision to be made. Selection is complete and completely justified.

Because such a means of selecting people has not previously been available, those people who run businesses have had to cultivate in themselves some means of judging their fellow men so that they can make "intuitive" assessments of them. The trouble with that is that, even when intuition works well, it scarcely ever works fully, and they are always apt to get a one-sided view, influenced largely by the state of mind at the interview, the nervousness of the candidates, the play acting that some indulge in, and even their state of health. Extremely unfair? Yes, of course, but what else was there until recently?

And what a relief it is to a harassed business man to find he no longer needs to rely upon such inadequate tools as intuition.

In the factory the same sort of procedure takes place as in the office.

The management may be dissatisfied with the results they are achieving. They have spent a great deal upon making the factory bright, cheerful, comfortable to work in and healthy. They have introduced equipment to ensure that none is waiting for work or has to make needless journeys in search of material and tools. But still it is not right. So the assessor observes each of the workers, spending 10 to 15 minutes on each and then working out assessments—personal Effort Graphs that again are compared with Job Effort Graphs—to be used to diagnose the trouble.

These assessmens differ quite a lot from those for non-manual workers and to pick a few points, they tell the management there is:

1. Ability to do the work.
2. Willingness to do the work.
3. Ability to work with other people.

Many people who are able to do a job do not find a great deal of satisfaction in doing it and the assessor discovers this. He also discovers what other work they are able to do and their willingness to do so.

In this we have discovered one of those hidden elements in business that up to now could only be resolved by rule of thumb and guesswork. Few however have tried even that and one of the root causes of discontent has been left untouched. A whole series of articles could be written on that aspect of our work alone.

Team work is another problem that has puzzled managements. A team can be so easily upset and its work seriously affected by one member who does not know just how to fit in with the others. What managements have never realised is that the odd men out cannot join in because of their effort to make up that not only precludes their participation in the team's activities but also upsets the other members. LL can and does discover this "hidden" factor and advice is given either to exclude the one or to give him such training as will allow him to play.

Through these results of LL Selection, the solution can be found to problems posed by management—that they are dissatisfied with the results of their own endeavours to establish a well run factory. They learn that it is not enough to give good conditions, that, after all, it is men and women who do the work and unless they are able to do the tasks allotted to them, unless they want to do them and unless they can work together, the best of conditions are of no avail.

Altogether in LL methods, those of us who are privileged to apply, through them, a little of the results of the stupendous efforts of Rudolf Laban to Industry, are more than convinced that they have been given a power for good which it is their intention to pursue with all the ability they possess.

F. C. LAWRENCE.

ARCHITECTURE AND DANCE — Part One

[*The process and the forces which have slowly abstracted dance from living are here outlined. It is hoped to show in the next issue that architecture and dance have a common basis and that architecture, too, has lost the quality of dance.*]

Many of the problems which face society or the individual to-day approached directly in their own terms may find temporary resolution; but to find only a superficial solution is to extend these difficulties into the future. For a full understanding we must look deeply into ourselves, and back into man's past and his origins.

The most significant difference between man to-day and man in his origins is one of attitude. To-day we react to a world which has been explained in scientific terms—something cold and inanimate. But it was not with this intellectual detachment that man originally experienced the diverse phenomena which confronted him. In everything there was life—the wind swirling through the trees, or the sudden movement in the shadows was the expression of some living thing. In every situation was life confronting life; and the reaction of man to his surroundings was not to something inanimate, but as to another living being. There was always a consciousness of the individual within society, and of a society which was dependent on, and shaped in accordance with the cosmic forces. Day and night, the seasons, the stars in their courses were all charged with a peculiar significance, and these events man accompanied with the appropriate ritual. Each phase of life—birth, childhood, adolescence, maturity and old age were times which also had their own qualities, and transition from one phase to another was a crisis in which the whole community united in song and dance. For it was believed that certain patterns of movement, dress and song had a magical significance, by means of which man was enabled to enter into or to encourage these earthly and cosmic processes. Here all the elements of man's nature found expression—a union of thought and feeling, mind and body, belief and action—for man reacted to a world unified with the whole of his being.

In man the simplification of experience and the shaping of it into terms which he can easily grasp and understand as wholes—a desire for unity—is not just a 'psychological fact' but a fundamental need. All the elements of his experience, the movements of the heavens, the rhythm of the sea, the forces which give life and then take it away, were formed into one picture. In different phases of man's existence he has always had some unifying conception to which he could relate himself, his thoughts and feelings. The interaction of man, who was predominantly a creature of feeling, and the phenomenal world, created the attitude of ritual; while the effect upon thinking men may be seen in the many philosophies. From a single picture to the intellectual word-puzzle there has been a slow change in attitude, due to man's power of thought, his development and use of language.

Man is more than a rock or a tree, in that he has consciousness, and more than an animal in that this consciousness extends itself into feeling and an awareness. Only man has an awareness of time—of past, present and future—a realisation of the shortness of life and the finality of death. In one sense, in his creative activity, from the smallest carving to the great mass of stone temples, is he seen extending himself into and against time.

Language was always in a sense creative—a poetry of images and pictures—but the use and form of language have changes. Words have come to have a life of their own. Elaborate systems of philosophy politics and economics have been formulated, and man's life shaped in accordance with them. At first there was a need for conscious reasoning, for to any situation man directly related himself. Language developed new grammatical forms which gave rise to more precise powers of reasoning. It became more capable of analysis, and of seeing in terms of cause and effect, and thus a more efficient tool by means of which man could order his experience and dominate his environment. In the development of language was the beginning of science, and science eventually found in mathematics a more efficient symbol language. Words have been used to see in terms of objects rather than relationships, and that has encouraged the tendency to analysis. Analysis is only valuable as a means to a following synthesis, for the creative act of reconstruction must follow that of disintegration. The scientific mind is prone to analysis, that of the artist to synthesis. To create one must first find the parts and then synthesise them into the whole; in seeing the whole as more than the sum of the parts, be it architecture, music or dance, one is reverting to a more primitive mode of experience—to feeling.

From belief in magic and ritual came religion. Science is one form of explanation and religion another, and with the rise of science there has been a corresponding change in the nature of religious expression. The many gods have become one god—and a god who has become progressively more impersonal and remote. The dance which has gone out of people's lives has also gone from their religion. The pagans who expressed themselves creatively in song and dance, in rituals and ceremonies which were an integral part of their belief surely made a significant acknowledgement to their creator of voices that could sing, and of limbs that could move. Christians danced in church as late as the 17th Century. But the conception of man as mind, body and spirit, and the body only the vehicle for sinful delights put an end even to that.

The community lived at first in accordance with what was to them merely a necessary pattern, but out of words came verbal abstractions of the Beautiful and the Good; and then life lay not in life, but in the life after life. The aim became salvation, and salvation is a personal matter. Though man might gather in prayer, the full responsibility lay upon the shoulders of the individual. Man became much more conscious of himself as an individual, and with the growth of this self-awareness and heightened sense of individuality he became sufficient

unto himself—faced with his own problems, finding his own answers.

If man's life and his outlook were changing, shaped by verbal doctrine, a further effect of this may be seen in the growth of education. The power of thought and the use of words had enabled man to make immense technical gains, and as life became more complex it became increasingly disjointed. Children were conditioned in order that they might fit more usefully into the mechanism of society. School was a period in which they were detached from life—such as it was—and acquainted with facts and figures scientifically weighed out. The child's nature was conveniently analysed into 'mind', 'body' and 'spirit' —it was the sum of these set side by side and added up—then each of these artificial parts educated in rigid isolation. This was an education which saw the most significant part of the child as its memory—the power of retention. There was no chance for the development of powers other than those which could be weighed, measured or catalogued by means of home work or the examination room.

This kind of education tended to produce something stunted, undeveloped in feeling, with an inflexible mind capable of moving only in compartments. People produced by this system extended its effect by the influence of their own actions or theories upon others. The whole conception was conscious, analytical and verbal. Man's idea of his needs, as expressed in the form of this education, was shaped and applied through words—and the effect of this has been immense.

In one sense language has been the source of man's progress and at the same time the source of his conflict. There has grown a widening gulf in man between the instinctive animal self and the thinking, reasoning being. In the individual this is often the basis of neuroses, while in society itself it is seen in the extension of his technical virtuosity and at the same time the increasing inability to manage his own affairs—to control the forces of death and destruction at his disposal. In the turmoil and uncertainty of the modern world, technical processes, scientific theories, economic and political systems have become too complicated to be grasped as wholes. In face of the constant threat of war, life has to many become meaningless: there is universal frustration and disillusionment. The effect of the analytical attitude has been not only to dehumanise the world about man, but man himself.

In the beginning man's attitude was not of conscious reasoning and intellectualising. The harmony that existed between man and nature was as inevitable as that which existed in nature itself—for he was part of nature, his pattern the organic pattern. Looking back at certain aspects of history one sees that they have about them an inevitability like a seed which, once set, must develop the form latent within it. To the stresses and strains imposed on society due to increasing population, new techniques and ideologies, there has been constant adaptation. Those civilisations which have failed to adapt themselves to change have perished, and those which have seen that old patterns of belief and action were inadequate for the new situations have survived, or at least had an extension of life. When man lived instinctively the

changes with which he was faced were slight, and to these his society could achieve slowly the necessary modification. Sudden changes jarred against his nature and against the past-changes to which he was unable to relate himself in terms of his inner needs as well as his purely physical ones. The upheaval of the industrial revolution, for example, resulted in new profanities, in even more inorganic surroundings and ways and means of existence. The inter-action of this resultant man-made environment upon man himself has resulted in his being progressively less able to shape his society in accordance with his true needs. The individuals who have struggled for the betterment of the people have rarely had an understanding of the underlying cause and nature of their problems or the means whereby these difficulties may be overcome.

Knowledge of the nature of man is something new in the history of mankind. The initial impulse which looked outwards into the phenomenal world and to the future, resulting in the development and expansion of science has expended itself. Thought has now turned inwards to the nature of man and backwards into his past to the forces which have shaped and influenced him. What exist are states and relationships, of man to himself, of man to man, and of man to the world around him. Because of the nature of man and of the world there exist certain necessary patterns if man is to live in harmony with himself, his fellow men and nature. Hope for the future lies not in a direct verbal assault on the masses, but in the development and spread of an organic—a necessary way of living among the people who are in any way able to mould the environment for society or to influence the lives of children, its raw material.

In the form of the school the architect can create something harmonious and flowing, a school where the emphasis is not upon words but situations and patterns of activity and in which the younger child will find itself among sound, movement and colour—a missing heritage. In its early years the child is feeling, absorbing, and the effect of the right surroundings is to create an inner vitality. Movement is fundamental to man. It is seen in his emotions, his moods and his gesture, even in his handwriting, which is an extension of gesture, but rarely does it flower into the creative expression of song or dance. To-day man is stunted and incomplete, because his life, his attitude and the world leave him so. Lacking this inner vitality, instead of an outward flow there is one inward, of books, papers, radio and cinema, to fill an emptiness. If he is to regain vitality he must once again find art, song and dance for himself. Creations of Art, Theatre or Ballet may be intellectually soothing or emotionally titillating, but however well balanced they may be in themselves they must be seen as a symptom of our present disorder. What is applauded as the eccentricity of genius is often in reality something unhealthy, the product of extreme but unbalanced development, and Art the field for an expanded individuality. That is not to say that there is no place in the future for art as Art, but it must be extended beyond its present confines into the art of living.

Architecture has the distinct privilege of not being classed as Fine Art, for shape, colour and movement are directly related to human life and activity. When an architect designs a building which satisfies man's inner needs as well as his physical ones, whether he does so consciously or intuitively, he draws upon the same elements of his nature that find expression in dance. Accustomed as we are to look outwards to dance on the stage and to art which hangs from the walls —as visual feast, the common basis may not at first seem obvious. Dance lies in individual experience and relationships of man to himself, of man to man, and of man to the world around him. In dance, not only are man's physical powers and limitations expressed, but also his inner nature is externalised. Through dance the individual may find himself and achieve a necessary relationship with the group. In the past, if dance was a performance or a spectacle, it was one apprehended from within. The real nature of architecture, like that of dance, is to be found in experience, for by the disposition of his forms the architect can determine in, through and around his building, patterns of movement and sequences of spatial enclosure the experience of which, though usually not conscious, has a similar quality to those found in certain forms of dance.

MICHAEL LEONARD.

(To be continued)

THE ART OF MOVEMENT IN EDUCATION

(Reprinted from "The New Era in Home and School," August, 1950, by kind permission of the Editor).

Contemporary teaching in the Art of Movement should awaken and keep alive a harmony of movement and behaviour, in spite of the adverse influences of our mechanical civilization. It is no longer necessary to argue the educational value of creative and artistic movement. It is therefore possible to concentrate on how the aims of movement education are achieved. The early pioneers who first visualised the need to transform out-of-date methods of movement education had to put up a very intensive fight. One man who has given a lead in his fight and who has perhaps the clearest vision and line of action is Rudolph Laban.

Formerly it was thought that children, or indeed people of any age, could be drilled to perform certain steps and gestures, and that such drill which produced external ease was all that movement education comprised. The possibility of a deeper impact of movement on man's inner life was entirely ignored. A mechanised type of behaviour was all that was achieved; it might look well-civilized but it was in reality no more than an empty shell. Laban has demonstrated that formalized behaviour is an impediment to the beneficial influence of movement on mind.

A certain gracefulness cultivated especially by the leisured classes —a minority of the population even in those parts of the world where they existed became the example and target for everybody who had time and opportunity to think of movement and its harmony. We to-day are indebted to those early pioneers who shewed us that the majority of our population cannnot conform to the dying conventions of a movement education which once embellished polite society. Their nonconformist point of view was constructive. If past times were irrevocably gone, a new approach had to be found. The vital problem was how to incorporate the benefits of the practice of the Art of Movement in a new civilization. The solution of this problem worked itself out in two main directions: the Art of Movement in Dance and Drama on the one hand and, on the other, through the education of children in schools, the creative enhancement of personal harmony and contentment through movement.

These considerations have determined the policy of institutions such as the Art of Movement Studio in Manchester. We feel that a school in which people are trained in the Art of Movement must provide tuition for both the artist and the teacher, though here I propose to deal only with the latter.

Children react to movement with unmistakable feeling. With the collaboration of enlightened teachers and headmasters we have been able to record and measure the kind and intensity of the effect on them of theatrical and especially of dance performances. Whole classes of children of various ages have been asked to write about their impressions. The analysis of their appreciation and criticism has contributed interesting material to the study of children's mental and emotional development. From the point of view of the movement teacher, the high percentage of preference given to free movement compared with that given to traditional dance-movement is instructive Similar facts have been observed in child audiences at the theatre. Perhaps more should be said about the content and style of such performances, but a short survey of children's movement education will surely throw light on what should be shown to them on the stage.

Training in the art of movement has a complex aim. Not only a professional dancer but also a child is able to convey aspects of his inner life by movement. The feelings and emotions connected with thoughts or actions belong thus to the content of movement expression.

Therefore several capacities of the child have to be developed in artistic movement education. To start with, one has to consider the most unusual task, the development of movement imagination. How much and what can one express in using movement imaginatively? The other task is to free the body-mind from restraint and enable it to do many different movements. In practice these two tasks of the teacher melt together. He will awaken the capacity to do a great multitude of movements by giving them a meaning.

Take as an example a teacher's choice of Kipling's *Just So Stories* as a source of imaginative activity. In an ordinary school class he

will surely not set out to produce a mime, (This could be the aim for a school performance). In the class work he might distribute the roles in such a way that the child playing or dancing the role is stimulated to become aware of his own prevailing effort-capacities and perhaps also of those which are lacking in him. The imaginative 'elephant child', the 'cat who walks by himself', and many other characters pictured in these stories, will give ample opportunity to do characteristic movement sequences with an educative purpose. But the movements can also be taken out of the context of the story and dealt with as a kind of exercise of definite shapes and rhythms, whereby the relation to inner happenings is generalized into, say, 'a happy flow' or 'an energetic and bold' movement sequence. Technically such exercises can be further simplified into something like 'relaxation' and 'tension' of muscles. Reconnected with the mimetic idea of the story, the whole being is trained to united expressiveness.

The imaginative power, the bodily and emotional capacity to do things wholeheartedly, and, what is important, the bodily memory for movement are thus trained alternately and in combination. There exists no set plan or curiculum. The educator needs to be an artist in his treatment of the children.

It is obvious that if the teacher has to prepare a school performance he will act differently. His procedure will resemble that of a theatrical producer, but without stressing the 'addressing of the public' too much.

The theatrical performance of the same scenes, say of the *Just So Stories*, by professional dancers for audiences of children will surely have an additional perfection of presentation, including the necessary current of sympathy between stage and audience.

The teacher of the art of movement gets a preparatory training in which stress is laid on the imaginative use of free personal expression. Physical ability and self-discipline are the natural outcome of an art education through free dancing, which intentionally does not conform to the traditional techniques.

The child is encouraged to invent and to perform sequences of movement originating from his individual inner make-up, instead of learning prescribed steps and movements. The child is induced to dance in a manner which corresponds to his inherited and acquired capacities and tendencies. Everybody who knows children knows the enormous range of inner drives which can find utterance in his play.

The movements connected with play show sometimes pure and almost geometrical shapes and rhythms. In the play of some children a subtle flow of emotionally significant waves and meanderings can be observed. Many other types of play (including highly aggressive ones) will be noticed by a teacher who is trained in movement, psychology and observation. The task of the teacher is, however, not only to observe and to analyse. The child needs guidance and incentives which give an opportunity for his latent capacities to be free and developed.

The incentives have been roughly characterised above when Kip-

ling's *Just So Stories* were mentioned. The details of the guidance given are so multiple that even their enumeration in a short article would be impossible. But there is the question of how to make childen aware of what they do, which is of particular interest for the movement teacher. Besides the performance of mimetic or purely rhythmic movements, there exist many possibilities to further the self-awareness and the observing qualities of a child. Utterances of all kinds, sounds, drawing and words are hereby used, but an intellectually theoretical approach is of course reduced to a minimum, or better still, left out altogether. The artistic approach extends also to what is called 'correction of inappropriate effort'. Children have a very fine discernment of success or failure. They do not need either praise or blame expressed in words—at least not in their study of movement. The development of their capacities happens by opening ways for them to express themselves as best they can. That they see others—and occasionally also real artists—gives them of course an incentive to do their best in their own way. The children are sometimes asked to comment in words on what they have seen, but better still to show in movement what has struck their imagination and possibly to improve on it. But any form of competitive struggle is better avoided. It becomes meaningless in that form of group relationship which is based on common movement. Such common actions can again be fostered in two ways, either in mimetic play which welds the class together around an idea or in exercises of alternating individual and common function. In the latter, uniformity in the sense of drill is almost entirely excluded. The regard for one's neighbour is physical and mental at the same time in an art of movement class.

The teacher creates scenes and movement sequences, but the children have to do so frequently by themselves. Group leaders may sometimes arise, but everybody is encouraged to take the lead. Common consent out of the feel of movement is very often achieved. Furthermore great care is taken that all these measures and procedures leave an imprint on each individual as well as on the whole class as a group. If this enduring result is not at once achieved, the problem must be approached again and again from all the possible and available angles in which the Art of Movement is so extremely rich. This is all that can be said here on these questions. It is to be hoped that nobody will think that one can learn to teach in this way after having read an article about it. Good Movement teaching can only arise out of a good deal of personal experience in moving, which frees man's resources and makes him aware of their nature and their possible applications.

It should be realised that a certain degree of 'let go'—which so often terrifies educationalists—is only a stage through which most children have to pass in order to arive at a full integration of personality.

The desire of any child to create coherent movement sequences and ordered actions is in itself a source of self-discipline. The working of the imagination, and the heightened sensitivity in inventiveness, create a

state of concentration and absorption which leads to a natural control of behaviour. Some children have a very small store of self-disciplining power and others have a small store of imagination. Various other qualities may be missing in the undeveloped personality of a child. One of the most far-reaching lacks is that of an all-round movement capacity. Since movement is the outward expression of an inner disposition, the lack of balance in the quality of his movement is a danger sign not to be overlooked. Some children are, for instance, too weak and too gentle, while others are too exaggerated in the use of their bodily strength. Brutal traits in the mental make-up of a child may alternate with an almost cowardly self-restraint. The growing of undeveloped qualities can be achieved through giving the children tasks which promote movement responses which they have not yet, or rarely experienced. Such tasks, rhythmically repeated, lead finally to a better balance of movement capacity.

The educational procedure which the teacher of the Art of Movement uses is comparable to that of a gardener. He projects, he lets grow, he corrects gently and enhances the variety of creative power. His aim is to awaken the child's valuable dispositions, to make him aware of them, to strengthen and enrich his particular tendencies of movement expression, and to appreciate and respond to those of others. Thus he attempts to develop the child's confidence in his own powers along with a sensitive relationship to his companions.

Any pressing into a prescribed mould—no matter whether it be graceful or rigid—is likely to kill the tender germ of movement harmony present in all human beings.

The teacher has to know about the structure and function of the human body and mind. He must have studied and experienced the natural harmony and rhythm of movement, which is based on physical and mental laws similar to those of the harmony and rhythm in music. He must master the theory and practice of free movement teaching, based on knowledge of human nature and the conception of harmony. However, he has to apply this knowledge imaginatively and not by drilling the children to perform a few steps or gestures which our forefathers found beautiful. The tradition of dance styles and the history of dance and mime appear to the modern movement educator in quite a different light. He sees in the old styles of movement psychological and sociological features which can be used for educational purposes. Certain inhibitions and exaggerations in the social codes of other races and past periods have found expression in the movement conventions of their dances. The teacher frequently detects, in one or the other individual child, certain movement inhibitions or exaggerations which obviously derive from environmental influences, and especially from movement prejudices of the parents.

Frequently the all-roundness of movement capacity is the external sign of a fully-developed personality, and few parents of to-day have acquired and experienced such all-roundedness for themselves. Yet many parents (not only of bodily or mentaly deficient children, but also

of normal ones) are beginning to realize that the exchange of influences between body and mind must be more seriously taken into consideration than hitherto. It is not only the mind which influences bodily actions and forms of behaviour, but movement can also be used to form and to develop mental qualities. Drill leading to the upbringing of well-behaved little monkeys or to feats of skill has nothing to do with education. To become an effective movement educator is, of course, a hard job. There are many people gifted for this job, but the number who have mastered the art is still very small and far from enough to meet the steadily increasing demand.

The movement educator should have more than a nodding acquaintance with the arts. Besides the art of free dancing and of dramatic movement, some ability is needed in using the visual arts, design, painting and modelling, as incentives to dance creation. In spite of its historical ties with Music and Drama, the modern Art of Movement is closely linked with the plastic arts by its stress on visual shape. Therefor much of it is created and practised without audible accompaniment. The shape of the harmony of movement are patterns drawn by the body on space. It is possible to imagine that we are surrounded by a scaffold of movement lines. Certain sequences of movement lines express thoughts, emotions and active drives. The clarity of expression depends on the degree of sensitivity for harmony in movement. Harmony is—of course—not prettiness but lawfulness, which the teacher and producer must study. The unspoilt child moves according to these laws intuitively and spontaneously, but the capacity to do so soon gets lost in the scurry of our mechanised civilization.

Education through the Art of Movement means the recovery of the neglected inner world and the restoration of the balance between our inner and outer experiences. The means to achieve this aim is by making full use of the vast treasure of movement with which we have been endowed by nature, and to sharpen our sense for harmonious selection.

LISA ULLMANN.

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